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*The Quatrains of Baba Tahir, edited and translated by*  
SYED ALI BILGRAMI.

Mr. Edward Heron-Allen has published an English translation of the Quatrains of Baba Tahir, under the title of "The Lament of Baba Tahir." The translation is a very creditable performance, without doubt. But, I am afraid, his version of the text is not always correct, nor are all the sixty-two Quatrains he has put together Baba Tahir's. Those numbering 15, 34, and 56 in Mr. Allen's book bear unmistakable evidence of having been written by someone else. The style, metre, and language employed in no way resemble Baba Tahir's. As for the inaccuracies of the text, I have thought it fit to correct them and give a prose translation, adhering as far as possible to Mr. Allen's words. Indeed at one time I had an idea of issuing a new edition of the Quatrains myself. But the advice of my learned friend, the Hon'ble Nawab Imad-ud-Mulk, Bahadur, whom I consulted on the matter, has prevailed with me so far, that I have decided to restrict myself to the less pretentious task of revising Mr. Allen's translation in the way I have indicated. And I trust that my work will be found useful by the students of Persian Literature.

Before proceeding, however, to point out, and correct the inaccuracies in the text of the Quatrains, as given by Mr. Allen, I should like to say a few words about the date of Baba Tahir's birth.

In his introduction to "The Lament of Baba Tahir," Mr. Allen gives 410 A.H. as the date of the Baba's death. Riza Quli Khan in his volume of "The Majma-ul-Fusaha" gives the same date, and considers the Baba to be a contemporary of the Dailamite Dynasty. I quite agree with Riza Quli Khan in that opinion, as the Dailamites reigned between 321 and 487 A.H. corresponding to 933 and 1094 of the Christian era. The Seljuks began their reign from the time of Mas'ud (1031 Christian era), the grandson of Mahmud of Ghazni. That Baba Tahir lived before Firdusi, Ansuri, and others, there exists no manner of doubt, as these were the poets of the court of Mahmud, and Mahmud was before the Seljuks came into power. The Baba must therefore have died about 410 A.H. because, in the first place, his Quatrain No. 29 he tells us that he was born in 326 A.H., and, next, he died, from all accounts, a very old man. According to the Abjad system of chronography, letters have numerical values; and it is well known that this fact is taken advantage of by oriental writers to denote events. And this is exactly what Baba Tahir has done in the quatrain above referred to which runs as follows:—

صوآن بحوم كه در ظرف آمد ستم \* صوآن نقطه كه در حرف آمد ستم  
بهر الفی الف قدي بر آيو \* الف قدم كه در الف آمد ستم

Letters have two kinds of values, the *Zabar* "written," *i.e.*, the value of the letter itself, and the *Baiyyinat*, *i.e.*, the value of the other letters, besides the *Zabar* which give the spelling of the name of the letter, and both put together are called *Zabar* and *Baiyyinat*. For instance **الف** (*Alif*) has its own value as *one*, and this is called the *Zabar* of *alif*; but the name of the letter is pronounced **الف** *alif*, therefore the letters **ل** *lam* and **ف** *fa* are the *Baiyyinats* of **الف** that is **الف** has two values, the *Zabar* of **الف** *alif* is  $1=1$ ; and the *Baiyyinat* of **الف** are **ل** *lam* and **ف** *fa*  $=30+80=110$ ; and the *Zabar* and *Baiyyinat* together will give the value of **الف** as 111. So the letter **الف** while generally standing for *one*, may sometimes stand for  $1+30+80=111$ . Now let us apply both these methods of valuation, so to say, to the fourth line of the quatrain quoted above. The poet says "I am the *Alif kadd* who has come in *Alf*." According to the *Zabar* method, adding the values of the letters composing **الف قدي** *alif kadd* and **الف** *alif* together we get the following result:—

$ا=1$ ;       $ل=30$ ;       $ف=80$ ;       $ق=100$ ;       $د=4$ ;  
 $ا=1$ ;       $ل=30$ ;       $ف=80$

Summing them up we have  $1+30+80+100+4+1+30+80=326$  and this 26 is the year of the poet's birth. Sometimes an Arabic word

is used but the value of its Persian equivalent is taken. As for instance, in the very first line of this quatrain where the Poet says *موآن بحر* *I am that بحر* *bahr* (the sea), meaning *دریا darya*; now the word *darya* is Persian for *بحر* and the numerical values of the letters of *darya* add up to 215, i.e., د=4; ر=200; ی=10 and ا=1, *دریا*=215. The numerical values of the letters of his own name *طاهر* *Tahir* also number up to 215, so that when he says he is the sea, *دریا darya* he means *طاهر* *Tahir*. Similarly, the word *لف*, *Alf*, a thousand, is Arabic for the Persian *هزار hazar*. If we take the values of the letters of *هزار* according to the second system, that is the *Zabar* and the *Baiyyinat* together, the result is as follows:—

ها=6; زا=8; الف=111; را=201, total 326, the same figure. He says he is the *بحر* or *دریا*=(215)=*طاهر* *Tahir* numerically; so again the words *الف قد* give the same number according to *Zabar*:—

ا=1; ل=30; ف=80; ق=100; د=4;

total 215. Here he says he is the *قد الف* i.e., *طاهر* *Tahir*. From the preceding statement it will be seen that his date of birth, as given by himself, is 326 A.H. and the fourth line of Quatrain No. 29 is the chronogram of his birth.

## 1.

1. Happy are they who always see thy face.
2. Who talk with thee, and sit with thee.
3. If I have no leg to come to see thee.
4. I will go and see those who see thee.

There is no such word as *زمان* for *زمان*. We have the word *هرزمان* the contraction of *هرزمان* and the line has been correctly given now as *خوشا آنان که هرزمان روته وین*.

## 2.

1. Without thee, I pray to God, may rose never grow in the garden.
2. If it do grow, may none ever smell it.
3. Without thee, should the heart ever open its lips to laugh.
4. May its cheeks never be cleansed of its heart's blood.

The expression *یارب* literally means "O Lord," but is sometimes used as a prayer and is not directly addressed to God; sometimes it expresses wonder and astonishment. The Quatrain is addressed to the Poet's beloved, and not to God, as it is obvious that nothing will grow without God. The second line supports this, as here the poet says, "if it do grow." Cf. the word *یارب* in Quatrain No. 57, line 4th, where it is similarly used. From the note on page 67, it appears that the transla-

tor has taken the word بخنده as the dialectal form of بخندد and has translated it as such. But it is not so, the idiom لب گشودن بخنده means *to open the lips to smile or laugh*.

## 3.

The translation of this Quatrain read with the footnotes is quite correct, and requires no comment.

## 4.

1. I am troubled by (the phrase) "They said yes."
2. I have more sins than the leaves of trees.
3. When to-morrow the readers of the book (of deeds) read their books.
4. I, book in hand, shall hang my head.

In the 2nd line, the word دارون *darūn*, is the plural of دار *dar* a tree. It has no connection whatsoever with دار *dar*, the gallows, nor with دارون *darvan*, an elm. The word برگ *barg* should be read برگ *barg-i*, i.e., "leaves of."

In the 3rd line نومه خونون "the readers of the book" does not mean the Recording Angels. According to the Mussulmans every person's deeds are recorded by the Recording Angels in a book, called نامه اعمال "the book of deeds." On the day of judgment everyone is given his book to read his own deeds out of, in the presence of God. Here the poet says that "when those with clean sheets read their books, I, being a sinful person, with my book in hand, shall hold my head down."

## 5.

1. Lord! who am I, and with whom should I associate?
2. How long should I be with lashes full of bloody tears?
3. When all turn me away from their doors, I come to thee.
4. And if Thou turnest me away from Thy door, to whom shall I go?

The word بوشم is synonymous with both باشم and بوم. In the 1st and 2nd lines بوشم means باشم; but in the 4th line it means بشوم.

The word و is synonymous with سو *su*, بر *bari*, and باز *baz*, and means "to," "return to," or "turn to." The expression بازخانه *baz khanah shud* means, "he returned home." سوي تو *suyi tu* means "towards thee," and it is not correct to take it as the dialectal form of بسوخته.

## 6.

1. In this homeless state to whom shall I go?
2. With this houselessness to whom shall I turn?

3. (When) all drive me away from their door, I come to Thee.

4. If Thou turn me away from Thy door to whom shall I go?

In the text, the 3rd line begins with *هم ham*, but it should be *همم hamam*, otherwise the metre will be injured. It will be observed here that the word *بو* and *شم* in *برکبانشم* respectively mean "to," "toward," and *شوم* "to go," which has been alluded to in the note on Quatrain No. 5.

## 7.

1. If Thou killest us miserably, whom fearest Thou?

2. And if Thou drivest (us) with despair whom fearest Thou?

3. I, with this half a heart fear none.

4. Thou (who) possessest a heart as large as the two worlds whom fearest Thou?

In the 4th line *دل دو عالم* or even *دل جهانی* translated into English would mean "a world of hearts" or "a world full of hearts." In the 2nd line *گر gar* is better than *ار ar*, since there is no necessity for using this form.

## 8.

1. If we are the drunkard of drunkards, we are Thine.

2. And if we are helpless, we are Thine (we belong to Thee).

3. Whether we be Guebres, Christians or Muslims,

4. In whatsoever religion we be, we belong to Thee.

The words *مستان مست mastan-i-mast* is similar to the form *شاهنشاه - شاهان شاه*, i.e., drunkard of drunkards, or arch-drunkard or arch-tippler.

The word *ایمون* is another plural form of *ما - ایم ما* and is not the dialectal form of *ایمان* faith, which is an Arabic word. The poet means that whatever we are, drunkards or indigent and helpless, we belong to Thee. This word *ایمون* has been misunderstood, hence the error. Observe that the grammatical construction also becomes faulty, by adopting the translator's reading.

## 9.

1. He who has suffered grief knows the tune of lamentation,

2. (Just as) the crucible knows (detects) the value of pure gold.

3. Come ye heart-burnt that we may lament together,

4. For the heart-burnt knows the worth of the heart-burnt.

The word *پوته buta* means a crucible, as has rightly been translated; but in the translator's remark regarding the elimination of the *خ* in *پوته اندوته* it should be observed that in *پوته* no *خ* has been eliminated; in *اندوته* and *سوته* it has. The word *پوته puta*, means a bag of

money, but it is not applicable here. It also means a place where money is kept, a treasury.

## 10.

1. A garden the branches of whose trees hang out,
2. Its gardener is ever in bitter grief (always has a bleeding heart).
3. It (the tree) should be plucked out root and all,
4. Even though its fruit be rubies and pearls.

I cannot understand why "the intention of this quatrain completely baffles Mr. Heron-Allen." The meaning is very clear. The author means that when a garden contains a tree whose branches reach out of the garden, *i.e.*, are beyond the vigilance of the gardener, the gardener has always a bleeding heart for this very reason. This alludes to the beloved one who constantly goes out; the lover wants her all to himself, and cannot bear to see her lavishing her charms upon others. Hence the jealousy, and the suggestion to pluck her out (by the root) entirely from his heart, though she be the loveliest. Instances of such expressions of jealousy are constantly found in oriental poetry.

## 11.

1. O heart, thy path is clear of brambles and thorns,
2. Thy passage (journey) is on the heights of heaven.
3. And if thou canst, thy skin from thy body
4. Cast off, so that thy load may become light.

The word *بي* in the 1st and 2nd lines - *هست - باشد* but in the 4th line it is equal to *بشود* "may become."

In the 1st line read *بي* "without," "clear of," instead of *پو* "full of." I do not find any obscurity in the meaning of this Quatrain; the translator's remark is incomprehensible, where he says "the meaning is exceedingly obscure." The poet addressing his heart says, "thy path is clear of thorns and brambles, and thy road leads to the heavens; in attempting that flight if thou art able to cast off thy skin do so, so that thy burden become lightened and thy progress be still further accelerated."

## 12.

1. Come, let us, the burnt in heart, gather round,
2. Converse together and exhibit our griefs
3. Let us bring scales and weigh our woes,
4. Whichsoever of us is more burnt, will weigh the heavier.

I have read the 2nd line in the way it is given in my corrected text, as *غمهاکشائيم* instead of *غم وانمائيم*. The poet calls the woe-stricken together to converse and exhibit their woes, and to weigh their griefs,

so that whoever has suffered more grief will certainly weigh heavier than the rest.

## 13.

1. Come, O Ye burnt-in-heart, that we may lament,
2. Let us groan (or lament) over the absence of that lovely rose;
3. Let us go to the rose-garden with the ecstatic nightingale,
4. And if she lament not, let us lament.

## 14.

1. I was (like) a falcon and I went to chase (my prey),
2. When a black-eyed one struck an arrow on my wing (pierced my wing).
3. Go, but graze not heedlessly on the mountains;
4. He who grazes heedlessly, gets struck with an arrow unawares.

چشم سیاه means "black-eyed," but never "evil-eyed," which is شور چشم *shur cashm*.

In the 4th line, the word غافل is used in two different senses, the first غافل means "careless," "heedless," the second "unawares," synonymous with ناگهان. Black-eyes are admired by the Orientals, hence the application of سوره or *kuhl*-Sulphide of antimony—to make them look black. چشم سیاه means one with a black-eye, *i.e.*, a beauty. تیر خوردن = to be struck with an arrow.

## 16.

1. 'Tis through the mischief working of the heaven's revolution,
2. That the eye of my wound is always full of brine (salt).
3. If the smoke of my sighs soars to heaven,
4. The flood of my tears runs down to Samak.

چشم زخم the eye of the wound, means the opening. When salt is sprinkled on a wound it causes smarting and irritation. Observe the play upon the words شور and نمک; شور means saltish, as well as mutiny, rebellion; a brawl from شوریدن to rebel, to mutiny. The translator has taken چشم زخم to mean "wounded eye" where the word زخم is used adjectively, but that is not correct. چشم زخم means the eye or the opening of the wound, the *Kasra* being for اضافت *izafat* or the possessive, and not for *Sifat*, adjective. The similarity between the shape of a wound or incision and the eye, will not escape the student's detecting eye.

## 17.

1. O Lord! so afflicted am I by this heart,
2. Night and day I am in torment through this heart.

3. I have groaned so much that it (the heart) has killed me of groaning.

4. Take it from me as I am weary of this heart.

In the 3rd line the word is neither *کس Kas*, nor *کشي Kushi*, but *کشت Kusht*, the past tense of *کشتن* to kill. *Kushi* cripples the metre too.

## 18.

1. I, who wander in the desert night and day
2. And shed tears from my eyes night and day,
3. No fever have I, nor does any part of me ache,
4. This only do I know that I am groaning night and day.

In line 2 of Mr. Allen's text the word *بارانم* should be *بارونم*. There seems to be no necessity for adding the pleonastic *واو* in the words *جایم-بارونم* and *نارونم*, because in the Raji dialect the letter preceding the final *م* of the first person has always the vowel point *ضمه zamma*, and the words are pronounced *بیابونم biyabunum*, *جایم jayum*, etc. In the note on line 3, page 32, the word *میکنم* must be a misprint, and should be, *میکنه* as *میگرو* corresponds to the Persian *میکند* and *میگرم* to *میکنم*.

## 19.

1. The heart is a pest, a plague, a plague ;
2. The eyes sin, but the heart is afflicted ;
3. If the eyes see not a lovely face,
4. What does the heart know, where the beauties are ?

Instead of the final *یه* it is far better to use *بی باشد = بود* or *بود* in all the lines. *کرد = کند* is correct, and there is no need of using the word *کرون* as the singular is generally used. The translator in the note on line 4, page 33, translates the line *چه دانستی که خوبان در کجائی* as "How wouldst thou know my heart, etc.," taking the word *دانستی* to mean "wouldst thou know," but *دانستی* here means *میدانست* "it would know"; i.e., *چه دانستی* *دلم* means "How or what would my heart know."

## 20.

1. From the tyranny of both eyes and heart I cry,
2. For, whatever the eyes see, the heart remembers.
3. I will make a dagger whose point will be of steel,
4. And shall strike it on my eyes, so that the heart may become free.

It is not necessary to use the letter *ذ* always instead of *د*. I have never heard or seen *آزاد* or *فریاد* spelt with *ذ* instead of with *د*. The case is



different with *پولاد* which has been spelt invariably with both *د* and *ذ*. In the 3rd line either *بسازم* or *بساجم* may be used, but not *بسوجم* which is derived from an entirely different verb *سوختن = سوچیدن* to burn.

## 21.

1. I have a heart that has no good in it,
2. However I counsel it, it profits not;
3. I cast it to the winds, but the wind does not carry it.
4. I put it on the fire, it does not smoke (or burn).

The word *میپرو* should be with *و* which is the dialectal form and not with *د* which is Persian.

Here, too, as in the preceding Quatrain *ذ* need not necessarily be used for *د* in the words *بهبود - سود - دود* or in *باد*. It appears like a forced expression and not natural, and savours of affectation. The word *نمیداشد - نمیدو*.

## 22.

1. I am that wastrel whose name is Kalandar,
2. I have no home, no abode, and no vessel;
3. When the day comes, I wander round the earth (world).
4. When night falls, I lay my head on a brick.

The word *لنگری* and *لنگر* both mean a large vessel here and not an anchor, *خشت* is an unburnt brick.

## 23.

1. In the whole world there is no moth like me.
2. In the Universe there is not a mad man like me.
3. All the serpents and the ants have nests,
4. But for poor me, there is not even a ruin.

I have read it somewhere as *بکیتی* "in the Universe," instead of *جهانرا* in the 2nd line, and this I have substituted.

## 24.

1. In the field of my thought naught grows save grief,
2. In my garden nothing grows but the flower of mourning.
3. In the desert of my unproductive heart,
4. Not even the herbage of despair grows.

In the text in the 2nd line, the word *بجز* injures the metre, and Mr. Allen has rightly noticed it. It should be *جز* to give the "correct scansion."

In the 3rd line *بیحاصل* means "giving or yielding no produce," the word *حاصل* in Agriculture means "the produce."

The dot of *ذ* had better be omitted in the word *آئیدی*.

## 25.

1. I have a delicate heart like glass.
2. I fear for it whenever I heave a sigh ;
3. It is no wonder if my tears are like blood,
4. I am that tree whose roots are set in blood.

The poet likens his heart to the glass ; it is so fragile that it may break even by a sigh.

In the 3rd line *ني* should be substituted for *نيست* and in the 4th line *دارم* a tree for *ديرم*.

## 26.

1. Had I only one pain (anguish), what should I care ?
2. And if my sorrows were trifling, what should I care ?
3. Near my bed, my beloved or my physician,
4. If either one were present, what should I care ?

Mr. Allen has evidently read the lines in the Persian way and therefore remarks that they are " pure Persian." But in Raji the letter preceding the *م* of the 1st person has always a *zamma* and so the words would be pronounced *دارم dardum* *بالينم balinum* *حبيبم habibum*, etc., and not *دارم dardam* *بالينم balinam*. It must be observed that the *zamma* represents the pleonastic *واو* in such cases.

## 27.

1. In wailing, my heart is like a flute,
2. The anguish of thy separation is ever at my heels
3. I have to burn and be consumed till the day of resurrection.
4. God only knows when that day shall be.

The 4th line is sometimes written as *خدا ذونو قيامت تابكي بي* which has been wrongly written as *خدا زوتا*, *i.e.*, the scribe has changed the *ذ* into *ز* and *نا* in *ذونا zuna* to *تا ta*. The form *خداذونا* is the equivalent of the Persian *خداداناد* which is used in case of doubt.

## 28.

1. When spring comes in every garden there are roses,
2. On every bough a thousand nightingales ;
3. I cannot set my foot on every meadow,
4. Lest there be one more burnt (in heart) than I.

Note the play upon the words *هزار* and *بلبل* ; a nightingale is called a *هزار* or *هزارستان*. Hafiz says:—

عندليبان را چه پيش آمد هزاران را چه شد

## 29.

1. I am that sea which has come in a vessel,
2. I am that point which has come to be pronounced ;
3. In every thousand (years) an upright statured person appears.
4. I am the *Alif Kad* (upright one) that has come in (this) *thousand*.

I have discussed this Quatrain at full length on page 2 and shown that it gives the poet's year of birth. *Alif Kad* is numerically equal to طاهر = 215; الف *Alf* is a thousand in Arabic, its Persian equivalent being هزار *hazar* which according to *zabar* and *baiyyinat* is equal to 326. The 4th line would thus mean that Tahir has come in 326. Or taking the numerical values of the letters composing الف *Alf*, according to *Zabar* alone, they represent 111, *i.e.*, ا = 1; ل = 30; and ف = 80, adding to this number the value of الف قد 215, *i.e.*, ا = 1; ل = 30; ف = 80; ق = 100, and د = 4, we get 111 + 215 = 326, the same number which I take to be his year of birth. There was no necessity for making use of such words, if the poet really did not mean to convey this idea.

## 30.

1. I am that fire-like bird, that, in an instant,
2. Will burn the world if I clap my wings together ;
3. And should a painter draw my figure on the wall,
4. I would burn the house from the effects of my image.

Mirza Habib's emendation is very proper, as the context clearly proves. Note the word دیوال which is the equivalent in *Raji* of دیوار.

## 31.

1. If my heart is my sweetheart, what is my sweetheart's name ?
2. And if my sweetheart is my heart, from what region is my heart ?
3. I have my heart and my sweetheart so intimately interwoven,
4. That I do not know which is my heart and which my sweetheart.

In the 2nd line I have substituted از چه بومه "from what country," as it is not idiomatic to say از چه نومه, and I think the scribes are responsible for this error. It is not elegant either to use the same rhyme twice in one and the same couplet. I think in the 4th line و should be adopted instead of كه, as the و expresses the meaning more forcibly.

## 32.

1. If I am in love with the face of a beloved one,
2. Restrain me not, as I am the thrall of my heart.
3. O, Camel-driver! for God's sake drive slowly,
4. For I am a laggard behind this caravan.

The poet means that he is in love and tells his counsellor not to restrain him, as he is in the power of his heart, which carries him wheresoever his beloved goes. He begs or beseeches the Camel-driver to drive on slowly, so that he may be enabled to catch the caravan by which his beloved is travelling, as through weakness he has lagged behind.

## 33.

1. That the picture of thy beauty, Love, may not quit my heart.
2. That the thought (or image) of thy down and thy mole, Love, may not escape
3. I have made a hedge from my eyelashes round the eyes,
4. That blood may come and thy image, Love, may not escape.

The translator has evidently taken the word *پرچین* *parchin*, a hedge, to be *پرچین* *purchin*, wrinkled, hence the translation "wrinkled eyes." The poet says that he has made a hedge out of his eyelashes, in order to prevent the thought or image of his beloved from getting out as the thorns (the eyelashes) will draw blood, and prevent the escape of the thought or image.

## 34.

This is not by Baba Tahir, nor is it of the same metre.

## 35.

1. Of plundered hearts he has more than a thousand,
2. Of bleeding livers (hearts) he has more than thousands;
3. He counted thousands of scars from my wounds,
4. Yet the uncounted are more than the counted ones.

Both the forms *اشمرده کرده برده* as well as *اشمورته کرده برده* are invariably used, as *د* and *ت* are interchangeable letters. Riza Quli Khan, in the *Majma-ul-Fosaha*, makes it *برته ویش کرتے ویش*, etc., but the *hamza* is not required at all, as it becomes nonsense. The word *ویش* *vish* should be read *vishan* *ویشن* "are more;" in Persian calligraphy *ویش* and *ویشن* are written alike, the difference being in placing the dot of the *ن*. The paraphrase of the line in modern Persian will be *دل بغارت برده او را از هزاره اندیش اند*, i.e., "plundered hearts with him or in his possession are more than a thousand." All the copies have erred in some way or other, and in order to preserve the right scansion, they have altered the lines

to suit their own sweet will. In the 1st line هزارش should be substituted for هزارت, similarly هزارانش for هزارانت in the 2nd line. In the 3rd line, the first is ویش and the second word is ریش a wound. Since اشمرت or اشمرت = "he counted" is the third person singular, the ش in the words هزارش and هزارانش alludes to the same person. The poet says that though he (his beloved) counted more than thousands of scars, داغ from his wounds, ویش still the uncounted exceed those that have been counted. The last word in the 1st, 2nd, and the 4th lines should be ویشن *vishan*, and not ویشه or ویش - ویش *vishan* is the plural of ویشه. It will be observed that the metre has in no way been affected.

## 36.

1. Do not twist thy dishevelled hyacinths (*i.e.*, hair),
2. Do not fill thy drunken narcissi (*i.e.*, the eyes) with tears ;
3. If thou art bent on cutting off thy love from me,
4. Time will cut it off, do not hasten on.

Instead of خونار in the 2nd line پراو would be better, and this reading I have adopted, because it is not necessary to make the beloved shed tears of blood, the mere filling up of the eyes with tears being sufficient. The first ورینی is to be pronounced *varini*, and the second *vorini*, and similarly ورینه *vorina* in the 4th line. The first is the Raji form of براینی, and the second is derived from وریدن *voridan*, to cut, sever = Persian بریدن.

## 37.

1. O, strong-hearted one ! thy heart does not burn for me ;
2. It would not be strange if stone does not burn ;
3. But I will burn till I burn thy heart,
4. For green wood does not burn alone in the fire.

In the 1st line دل سوختن means "to take pity," but in the 3rd line بسوجونم دلت را means that "I will make your heart burn," *i.e.*, "make you feel." There is a proverb "تو خشک باهم میسوزد" "green and dry wood burn together." This is made use of to express that in a general conflagration everything is consumed. The poet here alludes to this and says that he will burn himself and so inflame or consume the heart of the beloved also. The 2nd line may also be translated as: "What wonder if stone (*i.e.*, thy heart) does not burn."

## 38.

1. My heart is distraught through thy love,
2. And when I strike my eyelashes together, a torrent arises ;

3. The lover's heart is like green wood,
4. Burning at one end, and pouring blood at the other.

The words *ريز خيز گيز* are also written *ريج خيج گيج*, the letters *ز, ژ, ج*, being all interchangeable. I have also seen the 1st line written as follows : *دلَم در عشق خوبان گيج و ويجه*, "My heart is distracted from the love of the fair ones."

39.

1. Without thee my heart is not happy for a single moment,
2. And if I see thy face grief disappears ;
3. If they distribute the grief of my heart,
4. No heart in all the world would remain without grief.

40.

1. Thou hast chain-like (curly) locks falling upon thy face,
2. (As if) thou hast Rose and Hyacinth mingled together ;
3. But when thou scatterest the strands of thy locks,
4. Thou wilt have a heart suspended from every strand of hair.

41.

1. O may thy sun-like face grow brighter ;
2. May my heart be pierced still more by the arrow of thy love ;
3. Dost thou know why thy cheek's mole is black ?
4. Because, whatever is near the sun is more burnt.

The word *سياهن* though the plural form of *سياله* is often used for the singular also.

42.

1. The breeze that comes from the roots of those locks,
2. Is more welcome to me than the perfume of hyacinths ;
3. When at night I take thy thought in my arms,
4. At dawn the scent of roses arises from my bed.

In the 3rd line *چوشو* should be used, as it shows the cause of the scent of roses arising from his bed.

43.

1. O thou, from whose two locks I string my *rabab*,
2. What seekest thou from this my wretched state ?
3. When thou hast no wish to be my friend,
4. Why comest thou every midnight in my dream ?

In the 3rd line I have used *تو گر بامو* which is the only correct form, and Mr. Browne's suggestion is very proper. *سرياري داشتن* means "to wish to befriend one."

## 44.

1. Thou whose soft eyes are *surma* dyed,
2. Thou whose flourishing stature (figure) is heart attracting,
3. Thou whose musky hair (plaid) are on thy back,
4. Why askest thou me “Wherefore art thou confounded?”

In Raji سائى سرمه and سرمه سايه = Persian ساهت سرمه are used alike ; but it is better to use the form سرمه سائى here, to rhyme with چراى the interrogative in the 4th line. The other words دلربائى and قفائى are the same as دلربايه and قفايه. سرمه سائى is not the 2nd person singular, as the translator remarks on page 50, but the 3rd person singular alluding to چشمون the eyes ; سرمه سا means *surma* rubbing or *surma* dyed, and not “shadowed.” The word سايه is derived from سائیدن to grind, to rub, and does not mean سايه “shadow.” Mr. Browne’s rendering is perfectly correct ; the poet in another Quatrain of which I remember only two lines, says : ابى واجى چرا بى نام و ننگى \* كسى كو عاشقه چش نام و چش ننگ

‘Why askest thou me, “Wherefore art thou without name or shame.” Whosoever is a lover, what is name and shame to him.’ The poet means that when you have such ravishing eyes, such a lovely figure, and such musk-scented (or may be musk-coloured) hair, it is strange to ask me why I am confounded ; that is, with all these forces arrayed against me it is difficult for me to keep myself safe.

## 45.

1. How pleasant it is when love is reciprocal,
2. Because one-sided friendship is a trouble ;
3. If Majnun had a distracted heart,
4. Leila’s heart was still more distracted.

In the 1st line چه is the correct word, as it means “how,” while چو means “whereas” or “because.” Mr. Browne is right regarding the use of the word از for هر in the same line.

## 46.

1. Come one evening and illumine my chamber ;
2. Do not leave me in the affliction of the day of separation.
3. By the pair of thy eyebrow’s arches I swear,
4. That I am yoked to grief since I am separated from thee.

The 4th line of Mr. Allen’s edition will not scan properly, and should be از تو تا instead of از تو.

It is strange that in the note on this line, page 52, Mr. Allen gives از تو = تب does not mean “fever” here but “thou” or rather “thee” after از.

## 47.

1. Art thou a lion or a leopard, O Heart, O Heart ?
2. That thou warrest ever with me, O Heart, O Heart ?
3. Shouldst thou fall into my hands, I'll spill thy blood,
4. To see of what colour thou art, O Heart, O Heart.

In the 3rd line *فتی feti* is the contraction as well as the dialectal form of *افتی ufti* and not of *افتادی*; it is the subjunctive of *افتادن*.

The 4th line is not correctly rendered. *چه رنگی* means "of what colour thou art," and alludes to the heart and not to the blood; the expression *چه رنگی* means "of what material thou art made."

In the 3rd line *وریزم* and *بریزم* are both correct; but in the 4th line, I would use *بونیم* as it is not elegant to bring two *vāvs* together, as in *چه رنگ هستی = چه رنگی . وونیم*.

## 48.

1. O, my Beauty! thou hast my heart and soul,
2. Thou hast all my apparent and hidden effects;
3. I know not from whom I have this grief (pain);
4. I only know that thou holdest the remedy.

The 2nd line will not scan correctly with *نهانم*, and *پنهانم* is right, and so I have substituted the correct word *پنهانم*.

## 49.

1. Shouldst thou come, I will welcome thee with my soul,
2. Shouldst thou not come, I will burn from thy separation.
3. Whatever sorrows thou hast, lay them on my heart,
4. Whether I die of them, or be consumed by them, or bear them.

From the note on page 82, on line 1, it appears that the translator has taken the word *بجانت* to mean *بجان تو* and translates it "by thy life," whereas *بجانت* means *بجان ترا* "with my soul (welcome) thee," the *ت* being in the accusative. Then again in the note on the 3rd line he says, "i.e., the pains thou canst inflict;" but this is not what the poet means. The poet says, if you have any grief or sorrow, lay it on my heart, and care not whether I die of it, or be consumed by it, or bear up with it, i.e., I will gladly bear all thy grief and sorrow and leave thee happy and free from every care.

## 50.

1. The tulips of the hill-side last only a week,
2. The violets on the river brink last only a week;
3. I will proclaim from town to town,
4. That the fidelity of the rosy-cheeked lasts only a week.



From the translator's note on line 1, page 54, it appears that he has read the word هفتۀ "of a week's duration," with the accent on the third syllable, like هفتگی and یک سالگی. But the accent is on the second syllable, and means "only a week." Sheikh Baha-ud-Din in his Nān-o-Halwa says گروکسی گوید کہ از عمرت ہمین \* هفتۀ مازدہ است و این گورد یقین. Here too هفتۀ means "a week," and not "of a week's duration." "If one were to tell you that of your life, *Only a week* remains, and this becomes certain."

His other remark regarding the *hamza* in الالہ shows that he has not read examples where poets use their license. He has evidently read it as if it consisted of four syllables, whereas in the present case, it should be read like a word of three syllables, *i.e.*, it should be pronounced *a-la-lai*, and not *a-la-la-ye*, and thus it will not injure the metre. Innumerable examples of this may be cited from the older authors. Khakani says :

بیلہ تو کرد روی مہ و زہرہ را خچل. Here بیلہ is pronounced *bilai* as a word of two syllables and not *bila-ye*. It is not so in the case of بنوشہ where the *izafat* is not required at all, and so the comparison does not hold good.

In the 3rd line, the word شہرون is the correct word, being the plural of شہر and there appears no reason to change it into سہر an Arabic word, and then to corrupt it; such an emendation will spoil the sense of the last couplet. For the last two lines I remember having read somewhere the following two lines:— چرا جورت کشم سالان و ماہان \* ترا یاری بیاران . هفتۀ بی

3. "Why should I bear thy tyranny for years and months,

4. Thy friendship to friends is for a week only." Probably these two lines may be the two last lines of another Quatrain, the first two lines of which are wanting.

## 51.

1. My heart is grieved (sorrowful) in thine absence,

2. My pillow is a brick and bed the earth ;

3. My sin is that I love thee,

4. Yea, whosoever loves thee, this is his condition.

From every point of view the Quatrain as given by the author of the *Majma-ul-Fusaha*, is preferable to every other version of the same; hence my adopting it.

## 52.

1. I am that taper whose tears are of fire ;

2. He who is burnt in heart, can his tears be other than this ?

3. All night I burn and all day I weep,

4. Like those are my nights and such my days from thee (thy tyranny).

## 53.

1. Without thee tears come from my wet eyelashes,
2. Without thee the tree of my hope becomes barren,
3. Without thee night and day in a solitary corner,
4. I sit till my life comes to an end.

I have made this emendation in the 4th line, *i.e.*, substituted *بوسر آيو* for *عمر و سورا يو* as it is not idiomatic to say *بوسر آيو* but *بوسر آيو* or *سورا يو*.

## 54.

1. O heart, I wear blue clothes in thy absence,
2. I bear the burden of thy grief like the tent-carrying elephant;
3. I boast of thy love like the dawn,
4. From this moment till the time of Israfil's trumpet.

In Persia indigo-blue, black or antimony (*surma*) coloured clothes are worn in mourning; *nil* is indigo, and not purple.

In the 2nd line the last word is *پيل* an elephant, and not *ذيل zil*; hence *ذيل zail* cannot rhyme with *nil* and *sarafil*. *جامه jama* means clothes, as well as carpets and other articles used for spreading, which I have translated as "tent" here. Note the colour of the elephant which has a dark bluish tint. Other poets have used the words *نيل* and *پيل* together, keeping the colour of the latter in view. Cf. Firdousi :

مرا سهم دادی که در پای پیل \* ندم را بسازی چو دریای نیل

"You threatened me that under the feet of elephants

"You will make my body like the river Nile."

The colour of the Nile, from the meaning of the word, is supposed to be blue.

The translator considers this Quatrain to be free from dialectical forms. This is true in one sense, that is, as far as writing is concerned. But in pronunciation it differs in so far, that the words *نم - کشم - پوشم* are pronounced in Raji as *pushum, kashum, zanum*, and not as in modern Persian, *pusham, kasham, and zanam*.

In the 4th line, note the play upon the second word *دم dam*; *dam* means the "moment" also "blowing," where it stands for the verb *دمیدن* so that the line means "from this moment till the *moment or time* of Israfil's trumpet" or "from this moment till the blowing of Israfil's trumpet."

## 55.

1. The vessel of my happiness is full of grief (liver's or heart's blood),
2. My heart is ever full of fire and my eyes ever wet;

3. With thy perfume I should gain life after death,

4. If haply thou should pass over my grave (earth).

Saadi has expressed the same idea in his *طیبات Taiyibat*, where he says:—

بوی معشوق چو بر خاک احبا گذرد \* چه عجب کز اثرش زنده شود عظم رمیم.

“Should the perfume of the beloved pass over the earth of the lovers,

“What wonder that from its effects the rotten bones may come to life.”

Or, compare the couplet of Hafiz:—

بعد صد سال اگر بوی تو بر خاک وزد \* سر بر آرد ز کفن رقص کنان عظم رمیم.

“Should thy perfume blow over the earth even after a hundred years,

“The rotten bones will come out of the winding sheet dancing.” Note the word play on *مدام* in connection with *خم*, as the word *مدام* means “ever,” “always,” as well as “wine.”

56.

This Quatrain is not Baba Tahir's, nor is its metre the same as that used by the Baba. The word *Kirman* has another meaning, besides the two quoted by Mr. Allen. It means “grapes;” hence the origin of the name of *Kirmanshahan* where a thousand grape-vines were planted, and several kings had assembled round the throne of *Khusrau Parviz* who exclaimed the words *Kirman* (grapes) and *Shahan* (kings), which became the name of the place where this grand assembly had been held (*vide* *Farhang-i-Anjuman-Ara-i-Nasiri*, under the word *Kirmanshahan*.) The allusion to eating in the two expressions *کرمان خوردن* is more appropriate in regard to *grapes* than conquering *Kirman*, though the word “play” has been very cleverly introduced here. The meaning is, that “the king who in the fulness of his power was eating grapes, to-day the worms are devouring him,” or in Saadi's lines, “I had set my heart to eat grapes, when suddenly the worms devoured me.”

57.

1. Dark is my lot, Oh that my lot may be topsy-turvy ;

2. Ruined is my fortune, Oh that my fortune may be overturned ;

3. I have become a thorn and a thistle of the lane of Love

4. By the doings of my heart ; O Lord ! that it may be drowned in blood.

In these lines it will be observed that the poet-curses his lot, his fortune and his own heart.

The word کوی should be substituted for کوه being more appropriate.

The terminal word بی here is equivalent to بادا *may it be* and is used in the form of a prayer or curse. بی = بود but the latter, when used as a form of prayer or curse becomes بواد = بادا and here the word بی stands for بواد. or بادا

## 58.

1. Since the day Thou createdst us,
2. What hast Thou seen in us save sin ?
3. O, Lord ! for the sake of Thy Twelve Imams,
4. Forgive me, as if Thou hadst not seen my sins.

The proverb شتر دیدی نه “Didst thou see the camel ?” the reply is “No.” The poet has made it شتر دیدی ندیدی for the sake of metre, which when translated would be, “Didst thou see the camel ? Thou didst not see it.” The poet prays God to forgive him the sins He has seen him committing, and asks Him that his sins may be condoned.

M. Huart's note is correct as regards the proverbial expression ; but the translator gives a Turkish proverb, which is wide of the mark ; the Turkish proverb means that “there is no escape from death,” that is, that death is a certainty, and the Turkish proverb has no connection with the proverb شتر دیدی نه which means that if asked whether you have seen the camel, say no, that is “pass over my sins as if you had not seen any sin in me.” It is, therefore, a pleading for forgiveness of sins and not for long life.

The Quatrain is genuine and not spurious.

## 59.

1. The grief of the whole world is my soul's portion,
2. Freedom from my pains is alchemy ;
3. Every one's pain at last is cured,
4. It is my heart alone whose remedy is annihilation.

In the 2nd line the word کیمیا is used to show that it exists only in name, and similarly my freedom from pain is an impossibility. اکسیر and کیمیا *Elixir*, are also used to denote rare things ; for instance we say in Persian, وجودش کیمیاست, *i.e.*, it is very rare or it exists not. The word عنقا “a fabulous bird” is used in a similar sense.

## 60.

1. Let me go and return, and get out of this world,
2. Let me depart and go further than China and Machin ;

3. Let me go and ask the Hajis of Haj,
4. If this distance is enough or may I journey further on.

The word *بشم* here is in the imperative mood and corresponds to the English poetic form "go we."

## 61.

1. My tender beloved, where art thou ?
2. Where art thou, my beloved with Surma-dyed eyes ?
3. The breath has reached Tahir's bosom (throat) ;
4. At this moment of departure, O my beloved ! where art thou ?

## 62.

1. Thou who hast not learnt heavenly lore,
2. Thou who hast not tracked the way to the Tavern,
3. Thou who knowest not thy own gain or loss,
4. Alas, alas ! how canst thou overtake the men of decided character ?

## 63.

1. I saw a little husbandman in this field,
2. Who was sowing tulips with the blood of his eyes ;
3. He was ever sowing and saying, Alas !
4. That one has to sow and leave it behind in this field.

Mr. Allen's edition of the text does not contain this Quatrain which I have added with its translation. It is given in the *Farhang-i-Anjuman-Ārā-i-Nāṣiri* under the word *آلا* *Alala*.

*Finis.*

هو المعز

اشعار

بابا طاهر همدانی رح

در زبان راجی

مصاحفہ

میرزا مهدی خان

کوکب

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

( ۱ )

خرم آنان که هزمان رفته وینن      سخون واته کون واته نشینن  
گرم پائی نه بی کایم ته وینم      بشم آنان بوینم که ته وینن

( ۲ )

بینه یارب به بستان گل مرو یاد      اگر رویاد هرگز کس مبرویاد  
بتبه گر دل بخنده لب گشایه      رخس از خون دل هرگز مشویاد

( ۳ )

خوشا آنان که الله یارشون بی      بحمد و قل هو الله کا رشون بی  
خوشا آنان که دائم در نام—ازن      بهشت جاودان بازار ش—ون بی

( ۴ )

مواز قالوا بلی تشویش دی—رم      گنه از برگ دارون بیدش دی—رم  
چو فردا نومه خونون نومه خونن      مو در کف نومه سردر پیدش دی—رم

( ۵ )

خداوندا که بوشم با که بوشم      هوه پیر اشک خونین تا که بوشم  
همم کز در برانن سوته آی—م      تو کم از در برانی وا که بوش—م

( ۶ )

باین بی آشیانی بر کیا نش—م      باین بی خانمانی بر کیا نش—م  
همم از در برانن سوته آی—م      ته گر از در برانی بر کیا نش—م

( ۷ )

کشیمون اربزاری از که ترسی      برانی گر بخواری از که ترسی  
موبا این نیمه دل از کس نترسم      دو عالم دل ته داری از که ترسی

( ۸ )

اگر مستان مستیم از ته ایمون      وگر بی پناو دستیم از ته ایمون  
اگر گوریم و ترس—ا ور مسلمان      بهر عملت که هستیم از ته ایمون

( ۹ )

نوای ناله غم اند و تـه ذونو      عیار زر خالص بوته ذونو  
بوره سوته دلون واهم بنالیم      که قدر سوته دل دل سوته ذونو

( ۱۰ )

هرآن باغی که دارش سر بدر بی      مدامش باغبان خونین جگر بی  
بباید کندنش از بیخ و از بن      اگر بارش همه لعل و گهر بی

( ۱۱ )

دلاره تویی خارو و خشک بی      گذرگاه تو بر اوج فلک بی  
گراز دستت بر آیو پوست از تن      بر افکن تا که بارت کمترک بی

( ۱۲ )

بوره سوته دلون گرد هم آیم      سخن واهم کریم غم وانمایم  
ترازو آوریم غمها به سنجیم      هرآن سوته تریم سنگین تر آیم

( ۱۳ )

بوره سوته دلون هون تا بنالیم      زهجر آن گل رعنا بنالیم  
بشیم با بلبل شیدا به گلشن      اگر بلبل نذاله ما بنالیم

( ۱۴ )

جره بازی بدم رفتم به نخچیر      سیده چشمی بزد بر بال موئیدر  
برو غافل مسچر در کوهسارون      هرآن غافل چوره غافل خوره تیر

( ۱۵ )

ز شور انگریزی دور فلک بی      که دایم چشم زخم پر نمک بی  
روه گر دود آهم تا سهوات      روان سیل سرشکم تا سمک بی

( ۱۶ )

خداوندا زبس زارم از ایندل      شوو روزان در آزارم ازیندل  
زبس نالیدم از نالیدنم کشت      زمو بستون که بیزارم از ایندل

( ۱۸ )

مو که سر در بیا بونم شوو روز      سرشک از دیده بارونم شوو روز  
نه تو دیرم نه جایم میکرو درد      همی ذونم که نالونم شوو روز



( ۱۹ )

بلابي دل بلابي دل بلابي گذه چشمون کرو دل مبدلا بي  
اگر چشمون نه ويذن روي زيبا چه ذونو دل كه خوبون در كجا بي

( ۲۰ )

زدمت ديده و دل هر دو فرياد كه هر چه ديده وينه دل كذه ياد  
بسازم خنجري نيشش ز پولاد زخم بر ديده تا دل گـرده آزاد

( ۲۱ )

دلي ديرم كه بهبودش نميدو نصيحت ميكرم سودش نميدو  
ببادش ميدهم نش ميبرو باد بر آتش مي نهم دودش نميدو

( ۲۲ )

موآن رندم كه نامم بي قلندر نه خون ديرم نه مون ديرم نه لنگر  
چو روز آيه بگردم گرد گيتي چو شو آيه بخششي وانهم سر

( ۲۳ )

بعالم همچو موپروانگه نه بگيتي همچو موديوانگه نه  
همه مارون و مورون لانه ديرن من بيچاره را ويرانه نه

( ۲۴ )

ز كشت خاطر م جز غم نرويو ز باغم جز گل ماتم نرويو  
ز صكراي دل بيحاصل مو گياه نا اميدي هم نرويو

( ۲۵ )

دلي نازك بسان شيشه ام بي اگر آهي كشم اندیشه ام بي  
سروشكم گر بوه خونين عجب ني سو آندارم كه در خون ريشه ام بي

( ۲۶ )

اگر در دم يكي بودي چه بودي وگر غم اند كي بودي چه بودي  
بديليدم حبيدم يا طيديم ازين دو گر يكي بودي چه بودي

( ۲۷ )

بذاليدن دلم مانند ني بي مدام درد هجرانت ز پي بي  
مرا سوزو گدازه تا قيامت خدا ذو نوقيامت راکه كي بي

( ۲۸ )

بهار آيو بهر باغي گلي بي بهر شاخي هزاران بلدلي بي  
بهر مرزي نيارم پا نهادن مباد از مو بتر سوته دلي بي

( ۲۹ )

موآن بحرم که در ظرف آمدستم بهر الفی الف قدی بر آيو  
موآن نقطه که در حرف آمدستم الف قدم که در الف آمدستم

( ۳۰ )

موام آن آذرين مرغی که در حال مصور گر کسه نقشم بدیوال  
بسوچم عالم ار برهـم زنم بال بسوچم خونه از تائير تمثال

( ۳۱ )

اگر دل دلبره دلبر چه نومـه وگر دلبر دله دل از چه بومـه  
دل و دلبر بهم آیتـه دیـرم نذونم دل که و دلبر کـرومـه

( ۳۲ )

بروي دلبري گرمـا یلستـم مکن منعم گرفتار د لستـم  
خدارا ساربون آهسته میران که مووا ماندۀ این قافلاستـم

( ۳۳ )

زدل نقش جمالت در نشي یار خیال خط و خالت در نشي یار  
مژه کردم بگرد دیده پر چین که خون آیه خیالت در نشي یار

( ۳۵ )

هزارش دل بغارت برده ویشن هزارانش جگر خون کرده ویشن  
هزاران داغ ویش از ریشم اشرد هذي تشرده از اشورده ویشن

( ۳۶ )

پریشان سنبلان پرثاو مکه خمـارین نرگسان پر او مکه  
وریني ته که مهر از ما وریني ورینـه روزگار اشتـاو مکه

( ۳۷ )

دلت ای سنگدل بر مانسوجه عجب نبوه اگر خارا نسوجه  
بسو جسم تا بسو جونم دلت را در آتش چوب تر تنها نسوجه

( ۳۸ )

دلَم از دست عشقت گپژو وپژة مژة برهم زخم سپـالاب خپژة  
دل عاشق بسان چوب تربي سري سوجه سري خونا به رپژة

( ۳۹ )

بيته يکدم دلـم خرم نمونه وگر روي تو وينم غم نمونه  
اگر درد دلَم قسمت نموين دلي بيدر درد عالم نمونه

( ۴۰ )

مسلسل زلف بر رو رپته ديري گل و سنبل بهم آمپه ديري  
پربشان چون کري آن تار زلفون بهر تاري دلي آوينه ديري

( ۴۱ )

خورائين چهره ات افروته تربي دلَم از تير عشقت دوتة تربي  
چرا خال رخت ذوني سپا هن هراَن نزيديک خورهي سوتة تربي

( ۴۲ )

نسيمي کز بن آن کا کل آيو— مرا خوشتر زبوي سنبل آيو  
چو شوگيرم خيالت رادر آغوش سحر از بسترم بوي گل آيو

( ۴۳ )

دو زلفونت کشم تار ربا بم چه ميخواهي از بن حال خرابم  
تو گر بامو سرياري نـداري چرا هر نيـمه شوائني بخوابم

( ۴۴ )

تهکت نازنده چشمون سرمه سائي تهکت بالذده بالا دلـربائي  
تهکت مشکينه گيسو در قفائي ابي واجي که سرگردون چرائي

( ۴۵ )

چه خوش بي مهرباني از دوسربي که يك سر مهرباني درد سربي  
اگر معجون دل شورپده داشت دل ليلی از آن شورپده تربي

( ۴۶ )

بوره يکشو مذور کن و ذاقم مهل در محنت روز فراقم  
بجفت طاق ابروي تو سوگند که موجفت غم تا از تو طاقم

( ۴۷ )

مگر شیرو پلنگی ایدل ایدل      بمو دایم بچنگی ایدل ایدل  
اگر دستم فتی خونت ورپژم      بوینم تاچه رنگی ایدل ایدل

( ۴۸ )

نگارینا دل و جانم ته دیری      همه پیدا و پنهانم ته دیری  
ندونم موکه این درد از که دیرم      همی ذونم که در مانم ته دیری

( ۴۹ )

اگر آئی بجاتت وا نـوازم      وگرنائی بهجراتت گـدازم  
هران دردی که داری بر دلم نه      بمیرم یا بسوجـم یا بسازم

( ۵۰ )

الاله کوهسـارون هفتده بی      بنوشه جو کنارون هفتده بی  
منادی میکرم شهرن بشهرن      وفای گلعذارون هفتده بی

( ۵۱ )

دلم از درد هجراتت غمینه      سرینم خشت و بالینم زمینه  
گذاهم اینکه موته دوست دیرم      هرآنکت دوست دارة جالش اینده

( ۵۲ )

موان شعمم که اشکم آذرین بی      کسی کوسوته دل اشکش جزاین بی  
همه شوسوجم و گریم همه روز      زته شامم چزون روزم چنیدن بی

( ۵۳ )

بیته اشکم زمرگان تر آبو      بیته نخل امیدم بی بر آبو  
بیته در کنج تنهائی شو و روز      نشینم تا که عمر موسـر آبو

( ۵۴ )

دلا پوشم بهجرتت جامه نیل      کشم بار غمت چون جامه بر پیل  
دم از مهرت زنم همچون دم صبح      از ایندم تا دم صور سرافیل

( ۵۵ )

خم عیشم پراز خون جگر بی      مدامم دل پر آرز دیده تری  
بدویت زندگی یادم پس از مرگ      ترا گر برسو خاکم گـذری

( ۵۷ )

سیده بختم که بختم سرنگون بی  
توه روژم که روژم واژ گون بی  
شدم خار و خس کوی معصبت  
زدست دل که یارب غرق خون بی

( ۵۸ )

از آن روزی که مار آفریدی  
بغیر از معصیت از ما چه دیدی  
خداوندا بحق هشت و چارت  
زمو بگذر شتر دیدی ندیدی

( ۵۹ )

غم دوران نصیب جان ما بی  
ز درد ما فراغت کیدیبایی  
رسه آخر بدر مون درد هر کس  
دل مایی که درمونش فنا بی

( ۶۰ )

بشم و اشم ازین عالم بدرشم  
بشم از حاجیان حج بدرسم  
بشم از چین و ما چین دیرترشم  
که این دوری بسه یا دیرترشم

( ۶۱ )

نگار نازه خیز مو کجائی  
بچشمون سرمه زیر مو کجائی  
نفس برسینده طاهر رسیده  
دم رفتن عزیز مو کجائی

( ۶۲ )

ته که نا خوانده علم سموات  
ته که سود و زیان خود ندونی  
ته که نا برده پی در خرابات  
بمردون کی رسی هیهات هیهات

( ۶۳ )

یکی برزبگرک دیدم دریندشت  
همی کشت و همیگفت ایدریغا  
بخون دیدگان آلاله میکشست  
که باید کشتن و هشتن دریندشت

تمت